

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM,

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & Co., 244, Regent Street, London, W.

VOL. 57.—No. 40.

SATURDAY, OCTOBER 4, 1879.

PRICE { 4d. Unstamped.
6d. Stamped.

CRYSTAL PALACE SATURDAY CONCERT

(FIRST of the Twenty-fourth Series) THIS DAY, Oct. 4, at Three o'clock. The Programme will include:—Overture, *The Magic Flute* (Mozart); Aria, "Non Paventar," *Magic Flute* (Mozart); Violin Concerto (Mendelssohn); Symphony, No. 1, in B flat (Schumann); Song, "Bird that came in spring" (Benedict); Minuet, for strings (Beethoven); Violin Solo, "Souvenir de Haydn" (Léonard); Cortège de Bacchus et Divertissement from Ballet, *Sylvia* (Delibes)—first time. Vocalist—Miss Thursby. Solo Violin—Maurice Dengremont (his first appearance in England). Conductor—MR AUGUST MANNS. Transferable Stalls for the Twenty-three Concerts, Two Guineas; Numbered Seats in Area or Gallery, Half-a-Crown; Unnumbered Seats in Area or Gallery, One Shilling. Admission to Concert-room, Sixpence.

CRYSTAL PALACE SATURDAY CONCERT.—

MAURICE DENGREMONT.—Attention is drawn to this young Brazilian artist, who, although but little above Twelve Years of age, has gained for himself a firm place amongst the solo violinists of the day, and who will make his First and Only Appearance in England this year at the Concert This Day, Oct. 4.

BRIGHTON.—MR KUHE'S PIANOFORTE RECITAL,

WEDNESDAY next, Oct. 8. Mr Kuhe will play, with Mr Carrodus, Mozart's Sonata for pianoforte and violin, in G, and Beethoven's in E flat; Studies by Cramer, Moscheles, Heller, Chopin, Henselt, and Thalberg; Mendelssohn's Capriccio in E, Wehle's Canzonetta, and Schullhoff's Barcarolle. Vocalist—Miss Emily Moore.

BRIGHTON.—MR KUHE'S CONCERT, THURSDAY next,

Oct. 9. Mmes Christine Nilsson, Orridge, and Mary Davies; Messrs Shakespeare and Maybrick. Violin—Mr Carrodus. Pianoforte—Mr Kuhe. Harmonium—Herr Louis Engel. Organ—Mr Crappa, F.C.O. Mr Kuhe's Festival Choir. Conductor of the Choir—MR A. KING, Mus. B., Oxon.

LONDON CONSERVATOIRE OF MUSIC.—

Professors and Examiners:—Signori Tito Mattel, Enrico Mattel, Monari-Rocca; Herren Lutgen and Jacoby; Messrs Albert, Boumann, Amand Castegler, Tourneur, and J. Riviere; Messrs H. C. Cooper, F. Chatterton, T. Lawrence, J. Hutchins, T. E. Mann, T. Harper, Bernhardt, and Lansdowne Cottell. The fee for residents is 21 guineas per term, inclusive of full board and a first-class railway season ticket; Opera admission, &c. Students can enter any time. Programmes and prospectuses post free.—C. RAY, Sec., Langham Hall, W.

"THE LADY OF THE LEA"

MDME ENRIQUEZ will sing HENRY SMART's popular Song, "THE LADY OF THE LEA," at Every Concert during her tour in the Provinces.—S, Oakley Square.

"THE MESSAGE."

MR VERNON RIGBY will sing BLUMENTHAL's admired Song, "THE MESSAGE," at Every Concert during his tour in the Provinces.

"MILLE VOLTE."

MISS FANNY ROBERTSON and MR HENRY GUY will sing RANDEGGER's Duettino, "MILLE VOLTE" (for Contralto and Tenor), at Exeter, Torquay, Bath, Cambridge, Bedford, Northampton, Leamington, Stratford-on-Avon, and Oxford, on Oct. 9, 10, 11, 27, 28, 29, 30, 31, and Nov. 1.

"PEACEFULLY SLUMBER."

MISS FANNY ROBERTSON will sing RANDEGGER's popular Cradle Song, "PEACEFULLY SLUMBER" (violin cello obligato by M. ALBERT), at Torquay, Oct. 10.

"SABRINA."

MR MICHAEL WATSON will play his admired Grand Valse de Concert, "SABRINA," at All Saints' Institute, Hatcham, on Monday next.

NOTICE.

MESSRS NEUMEYER & CO., Publishing Department (late WITT & Co.), NEUMEYER HALL, Bloomsbury Mansion, Hart Street, W.C., beg to announce that, for the convenience of the Trade, their publications may also be had on the same terms of Messrs STANLEY LUCAS, WEBER & Co., 84, New Bond Street, W.

THEATRE ROYAL, COVENT GARDEN.

RIVIÈRE'S PROMENADE CONCERTS.

EVERY EVENING AT EIGHT.

The following Artists will appear during the week.

VOCALISTS.

Miss EMMA THURSBY.

Miss GIULIA WELMI.

Miss ADELINA CARM.

Mme ADELINA PAGET.

Miss ELEN WEBSTER.

AND

Mlle. BERNARDINE HAMAKER.

Mme ANTOINETTE STERLING.

Mme MARY CUMMINGS.

Miss AGNES ROSS.

AND

Mme ENRIQUEZ.

Signor URIO.

Signor CARRIAN.

AND

Signor GUSTAVE GARCIA.

INSTRUMENTALISTS.

VIOLINS.

M. ALBY, CORNELIS AND Mme THÉRÈSE LIEBE.

VIOLONCELLO.

M. VAN BIENE.

PIANOFORTE.

Miss BESSIE RICHARDS, Miss ANNA BOCK, AND Mme VIARD LOUIS.

CORNET-A-PISTONS.

Mr. HOWARD REYNOLDS.

GRAND ORCHESTRA OF 100 MUSICIANS.

Conductor M. RIVIÈRE.

Admission—One Shilling.

COVENT GARDEN PROMENADE CONCERTS.

Ascher's "ALICE" and Mendelssohn's "RONDO CAPRICCIOSO."

MISS NINA BRUNELL, R.A.M., will play ASCHER'S Fantasia on "ALICE, WHERE ART THOU?" and MENDELSSOHN'S "ANDANTE" and "RONDO CAPRICCIOSO," on the 13th October, at the Promenade Concerts, Covent Garden.

URGENT APPEAL.

A PROFESSOR of MUSIC is in immediate need of a Few Pounds to save his home. Is married, with a young family depending on him. In consequence of his sad affliction of total loss of sight he labours under many difficulties in obtaining pupils. Unexceptional references. STANLEY LUCAS, Esq., of 84, New Bond Street, W., has kindly consented to receive Subscriptions on his behalf.

TO MUSICSELLERS.

WANTED, by a respectable Youth of good appearance, aged fifteen, some LIGHT OCCUPATION in a Music-seller's Office. Has a fair knowledge of music. Small Salary required. Address, "H. H.," care of VINCENT, 10, Denman Street, W.

CONTRALTO.

A LADY, with a fine Voice, and knowledge of all classes of Music, desires an ENGAGEMENT with a select Concert Party, or would take separate engagements. Address, "CONTRALTO," care of Mrs MACKAY, 14, Talbot Street, Dublin.

MRS JOHN MACFARREN begs to inform her pupils and friends that she has RETURNED to Town. Applications for Pianoforte Recitals and Lessons to be addressed, 16, Albert Street, Gloucester Gate, Regent's Park, N.W.

REMOVAL.

MDME CAVE-ASHTON has Removed to 34, DEVONSHIRE STREET, Portland Place, W.

REMOVAL.

SIGNOR GUSTAVE GARCIA requests that all Communications be forwarded to his New Residence, No. 5, STRANRAER PLACE, Malda Vale, W.—August 16, 1879.

REMOVAL.

MR LAMBORN COCK, after thirty-five years' residence at 63, New Bond Street, begs to announce his Removal to 23, HOLLES STREET, Oxford Street, W.

MR BRINLEY RICHARDS has Returned to London for the season. Letters to be addressed to his residence, 25, St Mary Abbots Terrace, Kensington.

MR W. DORRELL begs to inform his friends and pupils that he has RETURNED to Town for the season.—25, Lower Seymour Street, Portman Square, W.

MR F. B. JEWSON begs to announce his RETURN to Town for the season.—21, Manchester Street, Manchester Square, W.

MISS FRANCESCA J. FERRARI begs to inform her friends and pupils that she has RETURNED to Town for the season.—33, Wimpole Street, Cavendish Square, W.

MDLE COULON begs to announce that she has RETURNED to Town from the Continent, and that she will receive her pianoforte pupils on the usual days.—5, Bulstrode Street, Cavendish Square, W.

SIGNOR GHILBERTI (Bass), having RETURNED to Town from Italy, is now open to receive ENGAGEMENTS for Opera, Oratorio, and Concerts. All communications to be addressed to Mr N. VERT, 52, New Bond Street, W.

THE MUSICAL DIRECTORY, ANNUAL, AND ALMANACK FOR 1880 (TWENTY-EIGHTH ANNUAL ISSUE).—Professors, Musicians, &c., whose names are not in the Directory, are requested to apply for Forms, and those who have received them will oblige by returning them without delay to RUDALL, CARTE & Co., Orchestral and Military Wind Instrument Makers, &c., 23, Berners Street, Oxford Street, London, W.

MY LOVE FAR AWAY. Ballad, by M. W. BALFE, the Poetry by MARIA X. HAYES. Sung by Mdme GERSTER, Miss MARY DAVIES, &c. This beautiful and popular ballad is Now Ready, in C and B flat. Price 2s. net. DUFF & STEWART, 2, Hanover Street, W.

ROBERT COCKS & CO.'S CATALOGUES of NEW MUSIC, gratis and post free.

PIANOFORTE MUSIC (new issue).	FLUTE MUSIC.
GREEN CATALOGUE (for Teachers).	ORGAN MUSIC.
VOCAL CATALOGUE (new issue).	DANCE MUSIC.
PART MUSIC (vocal).	LATEST NOVELTIES.
VIOLIN MUSIC.	VOLONCELLO MUSIC.

London: ROBERT COCKS & Co., New Burlington Street.

"HER VOICE."

"HER VOICE." IGNAZ GIBSON'S popular Song (poetry by "A Soldier's Daughter"), sung by Mdme ENRIQUEZ, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

MIGNON.

"HAST THOU E'ER SEEN THE LAND" ("CONNAIS TU LE PAYS"), sung by Miss JULIA GAYLORD in the English version of AMBROISE THOMAS'S celebrated opera, *Mignon*, now being performed with great success, by the Carl Rosa Opera Company, is published, price 4s. (English words by JOHN OXENFORD), by DUNCAN DAVISON & Co., 244, Regent Street, London, W.

NEW VIOLIN STUDIES.

TWO STUDIES for the VIOLIN (without Accompaniment). No. 1. STUDY IN DOUBLE NOTES (dedicated to Weist Hill, Esq.); No. 2. STUDY IN OCTAVES (dedicated to J. T. Carrodus, Esq.). Composed by FRANK JAMES AMOR (of Salisbury). Price 4s. each. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

AH! SE TU FOSSI MECO. Romanza. Poesia di FELICE ROMANO. Musica di FRANCESCO BERGER. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"This is truly a charming song, composed in the very best school of Italian vocal melody, and displaying in every bar the hand of a conscientious artist and highly cultivated musician. The modulations, which unfold themselves naturally, serve to enrich the melodious theme, and to impart passionate expression to the composition. A certain loving tenderness, introduced into the few bars which immediately precede the termination of the song, fascinates by its simple appeal to human sentiment. We strongly recommend this vocal composition to the attention of sensible tenors and mezzo-sopranos, who, with a moderate range of voice, will duly appreciate an expressive, effective, and unconventional ending."—*Repics*.

"A pleasing tenor song suitable for the drawing-room."—*Graphic*.

RICORDI'S CIRCULATING LIBRARY of ITALIAN

MUSIO, and Music published in Italy.

From £2 12 0	per Annum.
" £1 11 0	per Half-year.
" £1 1 0	per Quarter.
" £0 8 0	per Month.

Prospectus Gratis and Post free.

"AIDA."

Complete for Voice and Piano, Italian words	net 8 0
Do. do. do. Italian and English words	8 0
Do. for Pianoforte	4 0

JUST PUBLISHED.

FAREWELL (a Sonnet by Shakspeare). CARANILO	net 1 0
FOR EVER AND FOR EVER. S.M.S.C. TOSTI	2 0
GOOD NIGHT. S.M.S.C. L. DENZA	2 0
THE PINING FLOWER. ROTOLI	2 0
FOR YOU AND ME. C. PINSUTI	2 0
THY NAME ALONE. C. PINSUTI	2 0
AN ITALIAN SONG. C. PINSUTI	2 0
O MUSIC SWEET. C. PINSUTI	2 0
LA LUNA IMMOBILE. Serenata. Duet from Bortol's Opera, <i>Mefistofele</i> , Sung with great success, by Mdme Nilsson and Mdme Trebelli, &c., at Sir J. Benedict's and the Royal Albert Hall Concerts, and at the Birmingham Festival	net 1 0

Lists of every description gratis and post free. All works produced in Italy, &c., promptly procured without extra charge.

265, Regent Street, London, W.

MUSIC STRINGS—WHOLESALE AND RETAIL.

J. P. GUIVIER & Co.,

MANUFACTURERS AND IMPORTERS OF

ALL KINDS OF MUSIC STRINGS FOR ALL MUSICAL INSTRUMENTS.

Sole Dépôt for Signor ANDREA RUFFINI (of Naples) Celebrated Strings for Solists, manufactured by him on a system invented by Mons. J. B. VUILLAUME, of Paris.

Sole Agent for CHARLES ALBERT (of Philadelphia, U.S.) new Patent Improved Chin Rest; also his improved String Gauge.

25, SHERWOOD STREET, REGENT CIRCUS, PICCADILLY.

Price Lists free on application.

All kinds of Strings covered in a superior manner on powerful machines made on the best principle with all modern improvements.

The only Gold Medal for Wind Instruments with Keys, in the Paris Universal Exhibition of 1875, was unanimously awarded by the Jury to Messrs P. GOUUMAS & Co., for the fine quality of tone and finish of their Instruments.

SPECIAL MANUFACTORY OF MUSICAL INSTRUMENTS

FOR

CLARIONETS, FLUTES, PICCOLOS, OBOES, BASSOONS, COR ANGLAIS, FLAGEOLETS, AND SAXOPHONES.

P. GOUUMAS & Co.

(Late BUFFET, CRAMON & Co.),
Established 1830.

Nine Prize Medals have been awarded to GOUUMAS & Co. for general excellence and improvements in the Manufacture of Wind Instruments with Keys. Manufacturers of all kinds of Wood Wind Instruments for Military Bands, Musical Instrument Makers to Her Majesty's Army and Navy, and to the Armies, Navies, and Conservatoires of France, Belgium, Italy, Russia, Austria, Spain, America, &c.

Manufacture at Mantes (Seine et Oise), France. Paris: Passage du Grand Cerf, 18 et 20.

LONDON: 5, MADDOX STREET, REGENT STREET.

Price Lists sent free on application.

NEW SERIES.—No. 15.]

[PRICE ONE SHILLING.]

The Theatre:

A MONTHLY REVIEW AND MAGAZINE,

For OCTOBER, 1879, is Now Ready.

BILL OF THE PLAY.

1. THE WATCH-TOWER: "The Church and the Stage;" "Mr Charles Reade on Rude Letter-writing;" "M. Turquet and the French Drama."
2. CABINET PORTRAIT of Miss LOTTIE VENNE.
3. THE ROUND TABLE: "About going on the Stage," by Henry J. Byron; "A Note on Fechter," by Dutton Cooke; "A Bed of Thorns," by J. Falgrave Simpson; "A Day with M. Sardou at Marly," by Frédéric O'Keene; "A Last Night on Board," by Iza Duffus Hardy; "Ball's New Poem," by Crank; "Actors' Blunders," by Walter Baynham.
4. CABINET PHOTOGRAPH of Mr TOOLE.
5. FRUITLETON: "Hunting an Heiress," by Lady Duffus Hardy.
6. NOTES en passant.
7. AT THE PLAY: In London, the Provinces, Paris, Berlin, Vienna, Rome, and Italian Cities, and New York.
8. Echoes from the Green-room.

London: WYMAN & BONS, 81, Great Queen Street, Lincoln's Inn Fields, W.C.

RACINE AND MUSIC.*

I.

(Continued from page 609.)

Phèdre was, therefore, performed at Court, but without any success.† If it was received less unfavourably in Paris, the fact was due to the excellence of Rousseau as Hippolyte, of Chéron as Theseus, of the younger Mdle Gavaudan as Œnone, and more especially to Mme Saint-Huberty, who exhibited all her dramatic genius in the principal character: the ballet, also, was remarkably well executed by Gardel, Mdles Guimard, Langlois, and Saulnier. Yet the piece was far from being a success. The name of Hoffmann was then known only by some fugitive pieces published in different miscellanies, and his poem followed with tolerable faithfulness the original tragedy, except as regards the episode of Aricie, which was cut, and the death of *Phèdre*, who poisoned instead of stabbing herself; but the action appeared cold and languishing, the author not having always known which beauties of his model to sacrifice and which preserve in adapting it for the lyric stage. With regard to the music, the Piccinists, reinforced for the occasion and headed by Grimm, maintained that they perceived a striking abjuration of the anti-musical system adopted by the composer in his opera of *Electre*, in which he appears, they said, to have no other aim than to outdo Gluck's manner by stripping of all that could resemble singing a work intended to be sung. "The recitative, evidently imitated from that of *Didon*, is the most valuable part of his production, and the part which appeared to please most. The form of the airs, and especially that of the accompaniments, show how diligently he has studied Sacchini's scores; but his intentions, otherwise so praiseworthy, though proving in favour of the great master's system more than all that men of letters have written to defend it, have not been able to make up for what genius alone can supply."

The day after the first performance, the authors wrote a letter to the papers announcing that they were about to make the cuts the public seemed to desire; they would have made still more had they been able to know in advance the opinion of future spectators. As soon as the alterations were effected, the friendly papers, beginning with the *Journal de Paris*, repeated in every key that success was now assured, the character of *Phèdre* having acquired more energy, the departure of Hippolyte being still more touching than it was, and the death of *Phèdre* more striking now that she died without a chorus. But all these fine phrases remained without any sensible result, and the game seemed definitively lost. Luckily, the authors had in reserve a powerful personage, and what is more, a man with ideas—and he hit on a marvellous one, which the *Mémoires Secrets* did well in transmitting to posterity. "There is no expedient, however shameful, which authors now-a-days blush to employ for the purpose of obtaining a success, though the latter be merely apparent. It is an inspector of police, the Sieur Quidor, a great friend of M. Lemoine's, who makes the fortune of *Phèdre*. This person, who has the department of public women, urges them all to go and see *Phèdre*, which they do, taking men with them, or rather getting men to take them; this always ensures numbers; then he garnishes the parterre with men in the police, vigorous clappers, who applaud outrageously, and the *Journal de Paris* is made to say that the public are beginning to see the beauties of the work, and that it has taken extremely, all which fools believe; finally, as a last resource, there was joined a short time since to the opera an independent ballet, without character, without effect, without object, but giving the twelve best dancers an opportunity of figuring in it, and this brings back the masses; people place to the account of the opera the crowd attracted by the dancing, and the desired impression is produced."‡ Whatever may have been the reason, the impetus was given. The measures adopted raised, when combined, the receipts to such a degree, that, although never achieving a genuine

success, *Phèdre* kept its place in the bills for seven consecutive years; it was, it is true, performed only thirty-six times during that period, but the mere fact of its remaining so long a stock piece was something marvellous for a work which had such difficulties to overcome at first; and then the self-love of the authors was saved. An attempt was made at a revival in 1795, but it was confined to six performances, while another made in November, 1813, did not get beyond two. All which did not prevent the opera, so roughly treated in the outset, from being performed more than forty times; how many authors at all epochs require a friend like Quidor!

When incited by the idea of coming to try his fortune in France, and of forcing the doors of our Opera, so difficult to open even to a French composer or a composer residing in Paris, Gluck was looking about for the means of striking a decisive blow and victoriously achieving his object, he was wonderfully well served by Chance, who caused him to meet again, as an attaché to the Embassy in Vienna, the Bailli du Roulet, with whom he had formed a slight acquaintance in Rome. After its renewal, the acquaintanceship rapidly became very close, and the Bailli, fond of music, conceived a genuine enthusiasm for Gluck. Without being an exceptional writer, he was a man of taste, cultivating literature and possessing great experience of the stage: he placed the little talent he might possess at Gluck's disposal. They discussed what tragedy they should select, and then the plan was traced out and adopted; the poet's only merit consisted in arranging and condensing into three acts one of the finest tragedies in the French repertory, *Iphigénie en Aulide*, from which, among other modifications, he cut out the episodic part of Eriphyle, and threw animation into the catastrophe. He endeavoured, moreover, to mutilate his victim as little as possible, by preserving as much of Racine's poetry as the exigencies of the music did not compel him to suppress, and, thanks to his lopping, the drama was a gainer by being made to advance more rapidly to its conclusion. Contented and full of hope, Gluck set about his task, and must have completed it, at latest, about the middle of July, 1772. *Iphigénie en Aulide* was, however, not produced till nearly two years later, on Tuesday, the 19th April, 1774, after a number of negotiations and postponements, brought to an end, as we know, thanks to the all-powerful aid which the young Dauphiness, Marie-Antoinette, afforded her old harpsichord master. It has been related very often with what underhand opposition Gluck met among the artists of the Operahouse, and how he was able to conquer such interested resistance only by sometimes covering himself with the name of his patroness; how he had to educate everyone, to mould the vulgar taste of the singers taken from the *maitresses* of Paris and the provinces, and, lastly, to render supple the orchestra, afterwards so important as to make people reproach it with holding the first place in the master's scores and of irreverently substituting its own strains for the voices of the singers. The rehearsals of *Iphigénie en Aulide* did not, therefore, take place without causing Gluck, on many occasions, grave embarrassment. But, when once the artists saw they would decidedly have to obey a man so energetic and standing so well at Court, the rehearsals proceeded rapidly enough, and, after a delay of a few days, consequent on the indisposition of one of the artists, the management was able to give the first performance in presence of all the Court. That the Dauphiness had a great deal to do in the happy course followed by events is not a matter of doubt; that the "terrible child," who plunged the formalist Mad. de Noailles into despair, appeared to be leading a cabal, and never left off clapping her hands (which obliged the Countess de Provence, the Princes, and the occupants of all the boxes to do the same) matters little; the result was assured and it was all to the advantage of Gluck and the honour of the young creature who understood so well the duties of gratitude and of hospitality. Must we recall to mind who were the master's first interpreters on the French stage? Sophie Arnould, who played the part of *Iphigénie* as it had, perhaps, never been played at the Comédie Française, with great feeling and great propriety, "which was less usual with her" adds Grimm; Mdle Duplan, as Clytemnestre; Larivée, who was, perhaps, a little deficient in dignity to represent the most kingly of kings; Legros, as the impetuous Achilles; Gelin, as Calchas; and Durand, as Patrocle; then the dancers, Mdmes Guimard, Allard, Heinel, Peslin, the Sieurs Vestin, Gardel, &c. But great as had been the success on the

* From *La Revue et Gazette Musicale de Paris*.

† "Extract from a letter of the 29th October from Fontainebleau. 'On Thursday, the 26th inst., they performed, at the Operahouse, *Phèdre*, words by M. Hoffmann, music by M. Lemoine. The highest opinion had been conceived of it, but people were disappointed. This lyrical novelty was so little to the taste of the Queen that she declared she would have no more of the kind, and that it was useless to incur great expense for operas not worth it.'"—*Mémoires Secrets*, 31st October, 1786.

‡ *Mémoires Secrets*.

first night, and though it went on increasing every succeeding night, it came to pass that, after the fifth performance (on Friday, the 25th April), despite all the success and the large receipts, which always rose above five thousand francs (an unusual sum at that epoch), *Iphigénie* disappeared from the bills for more than eight long months. Several events of a political or musical nature may explain so absolutely abnormal a withdrawal. There was, in the first place, grand Court mourning for the death of the king, which took place on the 11th May, and the Opera, where the singing ceased on the 1st of the month, remained closed till the 14th June, that is for forty days. At the time of the re-opening, active preparations were being made for *Orphée*, which was played on the 2nd August; and as two of the principal interpreters of *Iphigénie*, Sophie Arnould and Legros, were to be Eurydice and Orphée, it is not astonishing that Gluck's first work was not then repeated. It was thus that *Iphigénie* made way in the first place for *Orphée*, a great success, and for the *Azolan* of Lemonnier and Floquet, which was played in November, 1774, Legros still sustaining the principal part, and was a failure. The sixth performance of *Iphigénie* at length came off on Tuesday, the 10th January, 1775, and inaugurated a long series of thirty-eight representations, during which the Operahouse received more than one Royal visit. At the seventh performance (on the 13th January) the Queen's brother, the Emperor Joseph II., was present "en petite loge;" at the twenty-eighth performance (on Tuesday, the 7th March) "Monseigneur the Comte d'Artois went in state, and for the first time since the death of Louis XV." From that time forth, *Iphigénie en Aulide* was always a stock piece; it was, it is true, thrown for an instant in the shade by *Iphigénie en Tauride*, during the course of 1779, but it re-appeared in the month of July the next year, and was played uninterruptedly down to the Revolution. On the 16th Germinal, Year IV., otherwise Tuesday, the 5th April, 1795 (payments were then made in silver or paper) the receipts of a performance of *Iphigénie en Aulide*, combined with the ballet of *Télémaque* and the "Chant du Départ," amounted to the formidable figure of two hundred and seventy-four thousand francs. *Iphigénie* kept its place as a stock piece from the Year IV. down to 1824, except during 1821, and ended its glorious career on the 22nd December, 1824, after being performed no less than 428 times.

(To be continued.)

SCRAPS FROM PARIS.

A new representative of Selika has appeared at the Grand Opera. She is a Mdle Henriette de Stucklé, a pupil of Duprez's, and is not entirely unknown to the public of Paris, having taken part on several occasions last winter in concerts here, and produced rather a favourable impression. Since then she was at the Grand-Théâtre, Marseilles, having previously been engaged at the theatres of Lyons and Bordeaux, where she sang with considerable success. The provinces, however, are not Paris. This is a truism which French artists often seem to doubt in their own case till they have been taught by bitter experience. The icy reception accorded Mdle de Stucklé might well have disconcerted a more experienced artist, and prevented her doing full justice to her own powers. Her voice is good in the upper, but not so satisfactory in the middle notes, where it is somewhat worn. She has still much to learn, too, in the way of managing it properly. As an actress, she displays intelligence, but lacks warmth. She must be heard again before a decided opinion can be pronounced on her.—The withdrawal at the last moment by M. Gounod of his *Tribut de Zamorra* has placed M. Vaucorbeil in a very embarrassing position; and, if report speaks truth, that gentleman has hardly yet definitively made up his mind as to what course he shall pursue. It is hinted that he will offer his patrons *Aida*, which proved exceedingly successful when performed at the Ventadour, first in Italian, with Mdmes Stolz, Waldmann, Signori Masini and Pandolfini, and afterwards in French, at the same unfortunate theatre. He at first thought of *Françoise de Rimini*, and applied to MM. Ambroise Thomas and Jules Barbier about it, but there were insurmountable difficulties in the way. Both composer and librettist were animated by a sincere wish to oblige, as they had proved, by the way, when they temporarily withdrew their work in the Exhibition season to make way for M. Gounod's *Polyeucte*, but they are powerless. They are ready, but the singers they

have selected will not be free until next year, and consequently *Françoise de Rimini* cannot be brought out before the date already fixed, namely, the autumn of 1880. There has been some talk of M. Victor Massé's *Cleopâtre* and of M. Massenet's *Hérodiade*, but the latter, at any rate, is an utter impossibility, as it is not completed. Mention has been made, too, of M. Ernest Guiraud's *Fen*, of M. Hector Salomon's *Bianca Cappello*, and even of M. Ernest Reyer's masterpiece, *Sigurd*! The chances are, however, at present in favour of *Aida*. With that work, *Comte Ory*, the new ballet of MM. Widor and Coppée, and the *Françoise* of MM. A. Thomas and Barbier, the manager would have what may, under the circumstances, be pronounced a satisfactory programme, enabling him to extricate himself from the very serious difficulty in which he has been placed. But M. Vaucorbeil is not the only person affected. M. Choudens, also, who has bought the publishing right, and has had nearly the whole of the score, in three different editions, French, Italian, and German, already engraved, must be a considerable loser by M. Gounod's unexpected resolve.—The public are still awaiting the *début* of Mdle Heilbron in *Faust* and *Hamlet*. In the last M. Maurel will make his bow as the melancholy Prince.

The masons and carpenters having packed up their trowels and saws, together with the other implements of their respective trades, have left the Opéra-Comique, where they have been succeeded by the painters, the gilders, the decorators, and so on. Great improvements have been made, according to the *Entr'acte*; new flooring has been laid down everywhere, an elegant mosaic pavement being substituted for the common flat tiles formerly in the passages and corridors. All the seats, without exception—fauteuils, stalls, and chairs—are new; there is not a single old one left. All the velvet coverings and all the hangings are likewise new. In the place of the old smoky ceiling there will be one painted by M. Lavastre, and in no way inferior to the new ceiling so much admired at the renovated Théâtre-Français. There is a new drop-scene, and there is to be a new chandelier, though the latter is not yet in position. At the end of the principal foyer, there will be a splendid conservatory filled with choice plants, but it will not be ready for some time after the opening, which is at present fixed for the fifth at the latest, but may be even later. The opera on the opening night will be *Le Pré aux Clercs*, thus cast: Isabelle, Mdle B. Vauchelet; Marguerite, Mdle Fauvelle; Nicette, Mdle Thuillier; Merget, M. Herbet (first appearance); Comminges, M. Morlet; Giraud, M. Fugère; and Cantarelli, M. Barré.

The Opéra-Populaire is announced to open very shortly with Halévy's *Guido et Ginevra*. The managers, MM. Martinet and Husson, wanted to follow this up with *Rigoletto*, and M. Dereims was engaged for the tenor part, but Victor Hugo positively refused to let the piece be played. This is not the first time he has forbidden its performance in France.—M. Koning, the manager of the Renaissance, has introduced at his theatre a plan which is a great boon to very many play-goers. Anyone booking a place may, on payment of an additional twenty centimes, have a conveyance waiting for him at the conclusion of the evening's entertainment.—A subscription, headed by M. Vaucorbeil, has been opened by the *Ménestrel* to erect a monument to the late Gustave Roger, and another subscription for the same purpose has been started by the *Figaro*. Finally, Mad. Roger has written to offer M. Vaucorbeil the bust, by Gayard, of her late husband, in *Le Prophète*, for it to be put up somewhere in the Grand Opera.

HUNDRED POUNDS REWARD!

A "Bromptonian" (descendant of Sir Thomas Overbury Six-ovington) writes to our respected, though temporarily absent, chief, as below:—

"DEAR DISHLEY PETERS SHAVER SILVER It is neither Fritz Gernshüimer nor Gernsleiner but simply Fritz Gernshcim whose name you might have known considering his Trio performed at the Pops the symphony at one of the Philharmonics *Bien à vous* old man yours Hrabetteb"

Why "Shaver Silver"? Nor are we answerable for the idiosyncratic etymology of our aboriginal Riverine (River Rhine?) contributor. May his shadow never be less! At the same time —ONE HUNDRED POUNDS REWARD (for a meaning!)
Otto Beady.

CONGREGATIONAL SINGING.

(To the Editor of the "Musical World.")

SIR,—It has often been to me a matter of surprise and regret to find some of our leading musicians lending the sanction of their names and influence to the revival of Gregorian tones; or, still worse, to the advocacy of unisonous singing in our churches. On the one hand, we are told that Gregorians are nobler and simpler far than Anglican music; on the other, that unison alone will give us *real* congregational singing. Even in the abstract such arguments are not conclusive, but it is wonderful that any one, having had practical experience of either, can uphold such theories. That Gregorian music was useful in its day may be conceded; but, considering the gigantic strides which music has made since that time—and especially within the last century—it must be admitted that they are *now* far behind our age, and unsuited to our wants.

I am far from denying that certain Gregorian chants, carefully sung by a well-balanced choir, may, and do, produce a fine effect, but the same may be said of almost any music. Moreover, take the performance of the same chant by an average congregation, and the result will be very different. If, however, a return to the Gregorian style is to leave our present light for the comparative darkness of former days, what shall we say of the modest proposal to go back to unison? It is simply to exchange civilization for barbarism! And why should we take such a retrograde step? Because certain eminent musicians are pleased to talk of the difficulties and shortcomings of our modern system, because they tell us that its tonalities are antagonistic and repellent to "the natural ear" (that, is the *untrained* ear), therefore we are to try to *write down* to the low level of laziness and ignorance. Now, waiving mere theory, let us see how this works. No doubt, an *occasional* unison, interpolated between rich and varied passages of harmony, contrasts beautifully with the harmonized movements, and produces a noble and thrilling effect, but it will be found that a too frequent repetition of the device will fail. It will soon pall upon the ear, and excite disgust and aversion.

We are only speaking of its effect however, but let us now ask how it affects *voices*. It is abundantly clear that our great Creator never meant us all to sing the same part, as in both sexes we find high, low, and medium voices, and quite obviously it is impossible for *all* of them to sing at the *same* pitch, save only on a very few notes, which are common to nearly all voices. It is on this "neutral ground" that the advocates of unison generally base their music, and the result is a very *low* part for sopranos and tenors, while contraltos and basses are kept shouting up to their top notes, and the result is a *strain* all round (but not what people would call a *musical* strain). And why, I repeat, *should* such concessions be made, no matter whether to ignorance, bad taste, or whatever else it may be? Surely that bass singer, there, would find it as easy to sing his proper part, as to employ his voice in doubling the melody one or two octaves below the soprano, while the contralto opposite, who is exerting herself so painfully to reach that high F with the sopranos, would be more at ease if she sang the alto? It may be replied, they don't know their parts, not being musicians. If so, I would say teach them at once, rather than sacrifice the taste and comfort of the entire congregation, to minister to their selfish idleness or ignorance. I am glad to find so excellent an authority as Mr B. St J. B. Joule agrees with me on many points, and I have pleasure in quoting some of his sensible remarks. In the introduction to his *Collection of Chants*, 1871, at page 15, he says:—

"First, then, of the Gregorian chants—for the advocates of the antique system to which we have alluded do not go back to the earliest form, but adopt, without scruple, the innovations introduced by Pope Gregory I., who added four new modes, besides making other alterations in the Ambrosian method. The utmost, remarks Mr Jobb, that can be affirmed of the Gregorian tones, as they at present exist, is that they have been of ancient use in the western portion of the Church. Their paucity is obviously owing to the imperfection of musical knowledge in the age when they were arranged. In the infancy of every art the

efforts must of necessity be timid and of limited extent, and the ancient musical scale was so extremely defective that it was impossible to take a wide range. Besides, the laws of harmony, unknown to the Greeks, were not discovered for ages after the time of Gregory, and were long in advancing towards perfection. The chants were consequently sung in unison. Those who urge not only that the Gregorian chants ought to be exclusively used, but that they ought to be sung in unison, ought also in consistency to require a rigid adherence to the defect of their melodies, and the rejection of the B flat, which was not introduced till the middle ages, and of accidental sharps, which never occur in the Breviaries. But is this scrupulous regard, not to the excellences, but to the defects of antiquity worthy of God's service, to which the perfection of every art that can be legitimately employed ought to be dedicated? If the laws of harmony and modulation, which suggest (as every musician knows they do) a variety of melody unattainable in the time of Ignatius, Ambrose, or Gregory, are founded in nature, is it not most right that the sublime art, which, since the creation, has been dedicated to the praise of God, should receive all the aid which the obedience to those laws produces?"

The foregoing extract is rather a hard pill for our Gregorian friends to swallow. There is one point, however, on which I must differ from Mr Joule—viz., when he says, at page 21, that "no system can ever make anything but unisonal metrical psalmody congregational." Unisonal metrical psalmody indeed! I have already expressed my opinion upon the subject, and may only add that, should it ever be attempted in this quarter, may I "*not* be there to hear" (John Gilpin *contra*). In conclusion, while I hold it to be desirable that all who *can* sing should take part in the service of praise, there are, in almost every church, a *few people** who may be said to be naturally disqualified from doing so—those who have no musical ear, or whose voices are hard, tuneless, or unsympathetic to such a degree as not to blend with others—and such persons, I submit, ought *not* to attempt to sing, as they will only spoil the service of song for others, without in any way profiting themselves. Apologizing for the great length to which my remarks have extended, I am, yours truly,

D. BAPTIE.

To Sphinx.



There is a curious duel now pending in Boston, which began several years ago. Mr A., a bachelor, challenged Mr B., a married man, with one child, who replied that the conditions were not equal, that he must necessarily put more at risk with his life than the other, and he declined. A year afterwards he received a challenge from Mr A., who stated that he, too, had now a wife and child, and he supposed, therefore, the objection of Mr B. was no longer valid. Mr B. replied that he now had two children, consequently the inequality still subsisted. The next year Mr A. renewed his challenge, having now two children also, but his adversary had three. The matter, when last heard from, was still going on, the numbers being six to seven, and the challenge yearly renewed. How is it to be settled? Your constant inquirer,

EDIPUS.

Sphinx.—Let Mr A. have twins.

EDIPUS.—O Gemini! (Falls prostrate and grovelling.)

[A triumvirate would be better.—OTTO BEARD.]

* Say ninety out of a hundred.—D. B.

CHORAL FESTIVAL AT BATH.

The Festival to be held in the Abbey Church next week in connection with the "Choir Benevolent Fund" is looked forward to with increasing interest by those who have the cause of sacred music at heart. To such the chants and hymns, excellent in their way and degree, which have absorbed the attention of the habitual congregation, do not exclude that higher branch of music fostered for centuries in our cathedrals. Whilst acknowledging the merits of Gregorian tones, handed down from the ancient church, and appreciating the natural beauty and force of hymns received from Nonconformists, the musical student is conscious that those tunes fail to represent English Ecclesiastical music in its entirety. He looks to the cathedral rather than to the parish church as the repository of the highest models and forms of religious art, and recognizes in the services and anthems there in use music emphatically Anglican. Deans and Chapters, with all their shortcomings, and they are many and grievous, have never failed to encourage and protect composers—men who, whilst spending their lives in the performance of choir duties, have devoted their talents in writing music more or less worthy of the place and purpose, and whose combined efforts form, in spite of defects, the only English school of music extant. These men kept alive one spark of art in the midst of neglect and darkness. In their works can be found examples of whatever science in music Englishmen possessed down many generations; and the absence or presence of the religious fervour of an age, may be ascertained and gauged by the nature and character of their song. Drawing originally their inspirations from an ancient source, and being amenable to influences that from time to time moved society, they have preserved, notwithstanding, a remarkable unity of tone and feeling, making Church music like a goodly tree, whose root takes firm hold on the reformation, and whose branches, ever growing and multiplying, have yielded fruit to countless souls hungering and thirsting for heavenly comfort. The spirit that moved the venerable Tallis, the sublime Purcell, and the lately mourned Wesley, though often slumbering, has never been withdrawn, but in every period has given musical utterance to the piety and learning of the Church. The sedateness of its strains has given occasion for adverse criticism to make the charge that contrapuntal skill supplies the lack of appropriate expression. There may be some truth in the remark, for writers have often preferred to appear dry and learned, rather than unctuous and flippant. But many—for instance, Green, Kent, and Boyce—indulged in graces and decorations; at the same time, however, they kept well within sacred lines; and for truth, force, and majesty of expression, Purcell stands forth unequalled in his own age and country, and unsurpassed in any other time or region.

The Choir Festival about to be held in the Abbey will prove invaluable to those desirous of cultivating a branch of art somewhat neglected in Bath. It has often been felt a misfortune that no foundation choir has been established in connection with the Abbey, for few churches in the kingdom have greater claims to possess this high privilege of daily praise than that glorious fabric reared by the piety of our forefathers. The ancient character of the city and the tone of its society render it specially adapted for such a heritage. The esteemed rector earns the thanks of citizens for the opportunity now afforded of hearing festival services carried out by an efficient choir, and hopes may be entertained that the result of the meeting will be seen in the desire of congregations for improvement in their services. This occasion will also hold up to church choirs a high standard of execution, and possibly it may lead them to escape the self-complacency that binds them to mediocrity. Another evidence of its good effect may be seen in a much needed improvement in the "list of services," announced weekly in the *Journal*; in the future they should contain elements of a higher character, and be more worthy of their sacred purpose. Objections are felt by many devout Christians as to the propriety of holding "Festivals" in a consecrated building; and certainly the advisability of making the partition unmistakable between the Church and the world cannot be contested. But no objector, be he ever so jealous of the holiness of God's house, can, upon examination, find anything in the "services" to remind him of the concert-room; for the pieces selected are those in general use in our cathedrals, and in performance no departure from custom will be practised. The singers (boys and men) are members of Metropolitan and provincial cathedrals and collegiate establishments, and greater fulness and efficiency will be the only difference to mark the "Festival" from the ordinary worship solemnized in those places.

"The Choir Benevolent Fund" was established in 1851 for the benefit of indigent and aged lay clerks, and the widows and orphans of deceased members. The qualifications for membership make it necessary that the candidate belongs to a cathedral or collegiate choir, and that he pays an entrance fee and yearly subscription.

The "Fund" has been augmented by donations from Her Majesty the Queen and from the clergy and laity interested in its cause. Choral festivals, held from time to time in one or other of our ancient ecclesiastical fabrics, have also greatly assisted. This year the rector opens the noble Abbey to the society for its meeting, and sanctions a collection to be made on behalf of the institution. The necessities which in 1851 gave rise to the society were the small stipends of lay clerks, and the consequent impossibility of laying by anything either for old age or little ones left in the world helpless and fatherless. The principles upon which it was founded were excellent, being primarily based upon self-help. A choirman's salary, a few years back, varied from £50 to £100 per annum; seldom did it exceed the latter amount. The inadequacy of such a sum to maintain a family respectably need not be insisted on; for, unlike the artisan or labourer, a certain status was required of the singing man. In some cases he made endeavours to eke out existence by teaching, tuning, or other occupations kindred to his chief duties, but often he was compelled to resort to an uncongenial trade or business, frequently incompatible and discreditable. Thirty years ago a youth, impelled by love of, and capacity for vocal art, had few openings but the church choir for the exercise of his gifts; it was, indeed, the only channel by which he could reach a wider public than that of his native town or village. No scholarships then were founded. On the other hand, however, no music-hall tempted him, by large payments, to prostitute his talents or debase his taste. In the cathedral alone he found a chance to acquire knowledge and practice of the beautiful art for which nature in her bounty had adapted him. Unhappily, the benefits were purchased at a very dear rate, for it entailed a grim battle with genteel poverty; henceforth his restless task was to fight without hope of victory against ever-present want. Few could sustain with patience and dignity such a trial; the many sunk into habits, alas! too common with musicians, and sought escape from the maddening monotony by the delirium of the tavern, when sickness and premature death, with weeping widows and starving orphans, were the sorrowful sequels. To meet these calamities and relieve these trials common to the lot of man, the "Choir Benevolent Fund" was established. Its chief originator was Mr George Gray, whose energy, influence, and talents, securing the co-operation of the Rev. Lord John Thynne and other dignitaries, were sufficient to start the good work. The need of the society is now as great as ever, for the stipends of lay clerks are only slightly increased, while the duties and requirements are more than proportionately onerous. The attendance at church, formerly one week on and one week off, is now constant, and it is obvious that daily duty leaves little time for occupations apart from the church. In consequence, therefore, of payment not keeping pace with labour exacted, the surroundings of the lay clerk are still far from enviable. In the sober rhetoric of figures the last year's report of the "Fund" shows indisputably the mournful fact, and fully warrants the appeal made to the benevolence of the public.

The movement, initiated about a quarter of a century ago for the restoration of ancient churches, has happily not been limited to the fabrics of wood and stone, but has extended its course to matters relating to the performance of the musical service. Whilst excess of zeal is charged to over-restoration of buildings by those who think antiquity is sacrificed to newness, and whilst excessive elaboration in forms and ceremonies are by some considered to pass bounds prescribed by the rubric, yet no charges are heard of extravagance in musical observances. The sobriety and solemnity characteristic of Anglican Church music are rarely found violated. The present aim of cathedral dignitaries goes no farther than fulness and completeness of the service. The scandal of seeing but one man doing duty in the Metropolitan Cathedral is now impossible, and nowhere throughout the provinces is witnessed the laxity of discipline all but general in the last generation. Are not Deans and Chapters, with their Precentors and Minor Canons, now engaged in breaking down the wall that divided them from the lay servants of the Church, by doing their utmost to elevate their humbler brethren in the social scale? Is not the chasm, thought from time out of mind impassable, gradually becoming as a highway for soul to pass to soul, and man to man? Evidences are certainly not wanting that the same services, uttering the same prayers, and serving the same Christ, are really forming component parts of the same ministry. The hour is surely approaching when one class, rich, dignified, and learned, and another poor and illiterate, shall not be found engaged together in sacred offices. If the dispensers of cathedral funds have been unable to meet the pecuniary demands of singing men, they have taken every opportunity of showing their goodwill by forwarding in every way the interest of the "Choir Benevolent Fund." Their anxiety for the choir is also noticeable in the care taken of chorister boys, by providing them with suitable homes, under the supervision of clerical masters, with the object not only

of supplying their immediate wants and comforts, but also of educating them for future careers. The career most suitable, undoubtedly, is the choir. Who so fit for a lay clerk as the boy with voice developed into a tenor or bass? Many of our cathedral and church organs are played by musicians trained as choristers, and encouragement should be given to youths by good salaries to remain in the service of the church. Where it is possible, the reward of a university education should be granted to qualify for the higher office of the priesthood, so that in process of time the Church should be served by those not divided by habits, education, and social position? It is comforting, however, in the meantime to be assured that the clergy will no longer neglect the humbler members of the sacred household. On the other hand, abundant evidences are seen that lay clerks are studying to be worthy of the elevation awaiting them. Demeanour more becoming, higher efficiency and spiritual worthiness, are not uncommon amongst them, and the necessity of that process, called in politics "levelling-up," has made itself felt. Bath citizens will surely not be oblivious of these matters when hearing next week the sublime choral services of the church rendered by full and adequate numbers; neither will they, after soaring on wings of divinely harmonious, be unmindful of the claims of a charity which supplies the necessities, if not comforts, of life to minstrels of the church silenced by age, or stricken dumb by disease.

PENCERDD GWFFYN.

Keene's Bath Journal, Sept. 27.

PROMENADE CONCERTS.

With the present week, Messrs Gatti complete their season of promenade concerts, and, as last year, give place to M. Rivière, by whom that very popular form of entertainment will be carried on until November 10th. M. Rivière's position as the manager of a supplemental enterprise, having to provide attractions for a public from whose appetite the edge has been taken, is somewhat difficult; but there is no reason why its demands should not again be met. At any rate, the prospectus just issued bids us look for plenty of variety in the entertainment, as well as a good deal of talent. An orchestra of a hundred players—many of whom are well known—has been engaged, together with an ordinary choir of sixty voices, and an extraordinary one of double the number, trained by Mrs Georgina Weldon. Military bands are also a feature in the scheme, especially as connected with certain occasions of a warlike or patriotic character, when they will muster in great and deafening force. The solo instrumentalists are seventeen in number, including four violinists, headed by Mr Cornelis, of the Brussels Conservatoire; two violoncellists, MM. Van Biene and Bouman; a flautist, Mr Svendsen; a flageoletist, M. St Jacques; a clarinetist, Mr Clinton; a cornetist, Mr Reynolds; a harpist, Miss Annie Wade; and six pianists, all ladies, with Mdmé Viard-Louis as *chaperone*. As for the vocalists, their name is legion, and we can only mention those best known to fame—Mdmes Emma Thursby, Antoinette Sterling, and Enriquez; Messrs Barton McGuckin, Urio, Carrion, Garcia, and Pope. In the matter of a strong *personnel*, therefore, M. Rivière is well provided, the only question being whether the muster-roll of soloists is not in length disproportioned to the amount of talent it represents. Of course, young artists should have a chance of making their mark, and if M. Rivière finds his interest in crowding his concerts with them, there is no more to be said, and only satisfaction to feel. The plan of operations resembles that of last season in its systematic distribution of various classes of music among the nights of the week. Monday will be devoted to popular pieces and ballads; Tuesday to selections from operas; Wednesday to classical compositions, including entire symphonies; Thursday to some special programme of a national or patriotic character; Friday to large works of a serious or sacred description; and Saturday to a *mélange* of the most successful pieces performed earlier in the week. No fault can be found with this arrangement, and M. Rivière has only to secure good performances by means of sufficient rehearsal, in order to receive as well as deserve a large amount of patronage. We should add that the manager will again act as conductor; that the business arrangements are once more in the capable hands of Mr Samuel Hayes; and that the season will open on Monday next.

GEORGE TOWN (Demerara).—A very agreeable concert was given under the direction of Mrs. Anderson in the Philharmonic Hall, on September the 2nd. A selection of vocal and instrumental music was performed in excellent style, affording much satisfaction to the audience, among whom were His Excellency the Lieutenant Governor, the Bishop, the Chief Justice, the Attorney General and many others.—*The Colonist*.

CRYSTAL PALACE CONCERTS.

The prospectus for the twenty-fourth season of the admirable Saturday afternoon concerts, under the direction of Mr Manns, is now published, and the first concert takes place this afternoon. The most important feature in the general scheme are the nine symphonies of Beethoven, to be produced in chronological order at the last nine concerts of the series (after Christmas); the four symphonies of Schumann, also in chronological order (before Christmas); Mendelssohn's music to the *Antigone* of Sophocles, the choral parts to be sung by Mr Henry Leslie's choir, under Mr Leslie's own direction; a concert (the first after Christmas), exclusively devoted to music by Franz Schubert, in commemoration of the birthday of that eminently gifted composer; some pieces by Haydn and Mozart (including the symphony entitled *La Chasse* of the former and the ballet-music from *Idomeneo* of the latter), hitherto unknown to the audiences of the Crystal Palace Concerts; the Prelude and Funeral March from Sterndale Bennett's unfinished *Ajax*; a new pianoforte concerto by that excellent musician, Mr C. Herbert H. Parry, to be played by Mr Dannreuther; a Prelude and Fugue by Mr G. A. Davenport, whose symphony gained the Alexandra Palace prize; with other contributions from English pens, including an instrumental piece by each of the four composers who successfully held the Mendelssohn scholarship previous to its actual representative, Miss Maude White, the absence of whose name from the list appears inexplicable. Add to these a large selection of pieces from foreign sources, together with lighter compositions of every kind, and it will at once be admitted that the prospectus is one of great and varied attractions. That Wagner, Liszt, Raff, Rubinstein, &c., would be brought more or less conspicuously forward might have been guessed, from the declared proclivities of Herr Manns towards a certain school of music unintelligible to many and distasteful to not a few. Scenes from *Die Meistersinger*, arranged for the concert-room by Wagner himself; *The Ideal* (after Schiller), "No. 12" of those delectable "Symphonic Poems" with which Liszt has astonished the ears and perplexed the minds of ordinary amateurs; the Spring Symphony of Raff (his "No. 8"); and Rubinstein's *Symphonic Dramatique*, are all comprised in the list, which contains, moreover, selections from the *Roméo et Juliette* and *Damnation de Faust* of Berlioz, and a symphony, called *Frühjohr*, by H. Hofmann, whose music is little known in this country. From Brahms we have only the "Haydn Variations" and a pianoforte concerto; from Hermann Goetz nothing at all. About the instrumental performers we are only informed that Master Maurice Dengremont, the precocious boy-violinist from Hungary, is to play at the first concert (October 4); and that the pianists engaged for the pre-Christmas series are Mdmé Arabella Goddard, Mdlle Janotha, Miss Bessie Richards, Señor Sarasate, and M. Saint-Saëns. There will be eleven concerts before and twelve after Christmas.

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, SEPTEMBER 18th:—

Prelude on the Choral "Ein' feste Burg" ...	G. A. Thomas.
Andante, in C minor, from a Quartet ...	Spohr.
Triumphal March (<i>Siege of Corinth</i>) ...	Rossini.
Prelude on the Choral "O Lamm Gottes, unschuldig!"	Bach.
Andante from the First Symphony ...	Mendelssohn.
Overture, <i>Gutenberg</i> ...	J. L. Hutton.

SATURDAY AFTERNOON, SEPTEMBER 20th:—

Organ Sonata, in E flat major ...	Christian Fink.
Andante con Variazioni, from the Notturmo for Wind Instruments ...	Spohr.
Pastoral Chorus, "L'Adieu des Bergers à la Sainte Famille" ...	Berlioz.
Prelude and Fugue, in B flat major ...	Bach.
Andante for the Organ, in E minor ...	H. Smart.
March (Collection of Organ Pieces. No. 10.) ...	W. T. Best.

BRESLAU.—Herr Hillmann inaugurated his management of the Stadttheater with a successful performance of *Lohengrin*, which augured well for the future.

BIRTH.

On September 28th, at 3, Tavistock Square, the wife of HOWARD BARRETT, Esq., of a son.

DEATHS.

On September 23rd, at his residence, 60, Caversham Road, N.W., HENRY WESTROP, aged 67, Member of the Royal Society of Musicians.

On September 26th inst., at 5, Percy Villas, Campden Hill, Kensington, LOUIS ANTOINE RITTERBANDT, M.D., in the 72nd year of his age. Friends are requested to accept this (the only) intimation.

On September 29th, at 28, Keppel Street, Russell Square, EDMUND FALCONER, Esq., in his 65th year.

To ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, OCTOBER 4, 1879.

BARE EENGANG.

Once only

You gave me your cheek to kiss,
Do you remember that night?
Trouble was closing about you too much
For your lips to feel the touch
Of a heart that trembled for grief, for bliss,
For your lips to feel that a heart beneath
Shook like a leaf in your breath.

Dear sister, my soul was asleep
You kissed the sleep and the blindness away.
Such a dreamy woeful silent kiss!
Once only

My face met your hair's light sweep,
Our lips met one another,
And your warm hand met mine,
And a heart may have met its brother.

Since then my love is divine:
The fire has burnt up the clay.
That kiss was my rising-of-the-sun,
Now, I know it is day,
And come what will
I can never more sleep til the day is done
My soul slept, for it was lonely,
You kissed and woke it—once only.

Polkaw.

WRITING to an American paper, an American correspondent says with regard to the performance of *H.M.S. Pinafore* at the Opera Comique, London:—

"The setting of the piece is similar to that of the Boston Museum, but the stage here is not so well filled as was that of the Museum. Two real guns are run through the bulwarks. The dresses of the aunts and cousins are cut in the marine style, and they all wear tarpaulin hats, and dresses short to the knees. The Captain and men all wear regulation uniforms. Captain Corcoran looks very much like Amory Hodges. The Admiral appears like a middle-aged man who tries to appear older. His costume is similar to Wilson's, and he acts like Burnet, at the Globe. He appears, of course, ignorant of naval discipline, and is escorted by a sergeant and six marines. When he desires that fine seaman to step forward, Deadeye does not intrude himself, but Ralph advances instead. When he says, 'I'll teach you one' (a hornpipe) 'myself after dinner,' he entirely loses the points that have been made by the different personators of the part in Boston. Josephine carries a basket of flowers, kneels down on the deck, and, while arranging

her bouquet, sings 'Sorry her lot.' Deadeye is unlike any we have seen. He is slightly round-shouldered, seems a trifle stupid, yet straightforward; means well, and gives well-intended advice to Ralph; does not rejoice at foiling the scheme to elope, but appears to think he has done his duty by telling the Captain. He shows none of the nonsense with the pistol that our Deadeyes have exhibited. Ralph is a young man with a very high voice, who goes through his part easily. Josephine cannot easily get her high notes, and it is torture to hear her try. After the Admiral sends the Captain to his cabin, he borrows Hebe's purse and gives Ralph a shilling. Buttercup is very good. She is the only one of the company who can 'sing.' She looks as if she had gipsy blood in her veins. The concerted pieces all drag. The action is fair. The singing is very, very poor. The orchestra is excellent. The instrumentation is different from any we have heard, for there is a far greater number of brass instruments than we have had in the opera. Some fine organlike effects are produced by a judicious use of the brass. The Captain did not even try to serenade the moon. Taken as a whole, the performance scarcely approaches mediocrity, and, compared with the Boston Theatre performance, it 'could not hold a candle' to it in any way. The audience was enthusiastic, all the gentlemen and ladies in full grand opera dress. The play has been running a year."

Certain passages in the above are not highly flattering to the performers on this side the water. Not being acquainted with "Amory Hodges," "Wilson," or "Burnet at the Globe," we cannot pretend to decide whether the English impersonators of Captain Corcoran and the Admiral ought to feel pleased or otherwise at being compared with them, but we are tolerably certain the English artist who plays the last named character will not be gratified by the remarks in connection with the hornpipe. As, however, he is human, like the rest of us, and also, like the rest of us, continually expressing, no doubt, a fond desire that we might see ourselves as others see us, we thought we would for once indulge him in that coveted pleasure, and so printed the American contributor's communication entire.

At first sight it may appear surprising that the way in which *H.M.S. Pinafore* is presented to the public in London, where it was got up under the direction of the author and composer themselves, "could not hold a candle" to the mode of its execution in Boston (U.S.): but our surprise will speedily fade away, if we only recollect that everything is better done in America than in the Old Country. Do not our Transatlantic cousins even speak English with greater correctness and a purer accent than we Britishers? Of course they do—they must—for they say so themselves. X.

CONCERT.

ONE of a series of Monday concerts, given at the Royal Polytechnic, Regent Street, took place on Monday evening before a crowded audience. Several choruses and part-songs were given under the direction of Mr Walter Newport. A chorus from Weber's *Preziosa* and Balfe's quartet, "Lo, the early beam of morning" (sung by Miss Leonora Staunton, Messrs Ward, L. Poynter, and Romanes), were encored. Mr Poynter sang Ascher's "Alice, where art thou?" with taste and expression. Mr Blofield was successful with Weiss's "Village Blacksmith." Miss Cheshire, R.A.M., accompanied.

MME ANNETTE ESSIFOFF was recently betrothed, at Vienna, to her early and constant professor, Herr Letchistisky.

THE fiftieth anniversary of the death of Franz Schubert was celebrated recently at Hong-Kong with a concert composed chiefly of his music.

MISS BESSIE RICHARDS made her *début* at the Covent Garden Promenade Concerts on Thursday night, and played Mendelssohn's Rondo Brillante, in E flat, so much to the satisfaction of the audience that the young pianist was heartily applauded and unanimously "called," after her refined and artistic performance.

OCCASIONAL NOTES.

The Huguenots of Meyerbeer is generally accounted a long opera, even as played on the Anglo-Italian stage. But in its French form the work is considerably longer; and now a writer in *Le Figaro*, who has been comparing the acting version with the original score, tells us that it came from the composer's hands longer still. The list of Meyerbeer's suppressions is a formidable one, according to this authority, and comprises, in the first act, an *entrée* for Marcel, an air for Valentine, and a good deal of the orgie and recitative preceding the romance for Raoul. From the second act an air for St Bris was cut away, and from the third an air for Valentine, as well as an original chorale removed to make room for "Ein feste Burg"—Meyerbeer paying no heed to the fact that Huguenots could know nothing whatever of Lutheran hymn tunes. The ballet was also shortened by the excision of a *pas de six*, and the fourth act by that of a double recitative for Valentine and St Bris. Nor was this all. The composer intended on the first rising of the curtain to show the nobles engaged at playing tennis, and wrote an orchestral piece to the rhythm of which the players were to make the ball conform, as the Anabaptist, with his flint and steel, conforms to the "tinder-box music" in *Le Prophète*. Unfortunately, or otherwise, the members of the chorus could not manipulate the ball to Meyerbeer's satisfaction, and the movement was reluctantly omitted. Whether opera-goers have reason to be thankful for the cutting down of *Les Huguenots* is a question we shall not now discuss. But what became of the chips? They would serve to light the fire—by no means Promethean—of many a modern composer.—D. T.

SPECIAL attention is deserved by a paragraph, having reference to encores, which appears in the prospectus of M. Rivière's forthcoming Promenade Concerts. That encores are a nuisance all allow, yet they are as much in fashion as ever, and there still seems considerable difficulty in the way of every effort to suppress them. Both managers and artists shrink from openly defying the public upon whose favour they subsist, the more because resistance has to be offered in the actual presence of a crowd easily excited, and capable of making things unpleasant. Under these circumstances, and until the frequenters of concert-rooms and operahouses take their common sense with them into such places, we may expect the encore nuisance to remain with us. M. Rivière, however, threatens a heavy blow at one of its chief buttresses. Everybody is aware that many encores by no means imply a desire to have the work repeated which is thus nominally honoured. If Mr Sims Reeves sings "My pretty Jane," the audience clamour for his return to the platform; not that he may give them "My pretty Jane" again, but because they want to hear "Tom Bowling." So in a host of cases; and it is tolerably certain that the "encore" would not be demanded as often as now were the public sure of being taken literally at their word. Hence the value of M. Rivière's announcement that "in no case will a second piece be substituted, but simply a repetition of the last verse, or of the last movement." This method of discouraging encores will be watched with considerable interest, and should it succeed, as seems likely, the musical world will have reason to thank M. Rivière for an admirable precedent.—D. T.

PROVINCIAL.

BIRMINGHAM.—Mme Blanche Cole's operatic company, consisting of Mme Cave-Ashton, Messrs Turner, Celli, Ludwig, and the manageress, with Mr Frederic Archer as conductor, and Mr Thaddeus Wells as leader of the band, have been the attraction at the Prince of Wales's Theatre during the week. A local journal, writing about the performance of *Le Nozze di Figaro*, says:—"Mme Blanche Cole sustained the part of the Countess with grace and dignity, and Miss Kate Leipold that of Cherubino with becoming vivacity." About Mme Cave-Ashton the *Daily Post* says:—"Susanna found an admirable exponent in Mme Cave-Ashton, in whom personal charms and musical accomplishments of no common order are happily united. Her voice is a full, rich soprano of admirable quality, and she sings with taste and expression. Added to this, she is a finished actress. Her humour and spirit carried

everything before them, and covered all casual shortcomings in the general performance. She hit the happy mean between archness and vulgar pertness, and contrived to be piquant and fascinating, without any sacrifice of womanly grace and sweetness. Her singing of "Deh vieni" was excellent, but less effective than her share in the duet with the Count (Mr Ludwig), "Cruel, perché," which was enthusiastically re-demanded and repeated." Mr Celli was a lively and active Figaro, and gave the famous song, "Non più andrai," with immense spirit."

LEEDS.—The Carl Rosa Opera Company has been playing, at the Theatre Royal, Ambrose Thomas's *Mignon*. In a eulogistic notice of the performance the *Yorkshire Post* has the following remarks:—"Mr Joseph Maas, it is pretty generally understood in Leeds, is fast taking the leading part, not only in operatic, but also in music in its highest and noblest form, viz, sacred oratorio. For much of the deep, pathetic, and sympathetic style which characterizes his every effort, he has to thank his early instructor in church music, Mr J. Hopkins, of Rochester Cathedral. Mr Maas was more than once encored, and no wonder, for such perfect and—what appeared to us to be—such easy singing, we scarcely ever remember listening to. His voice is like honey for sweetness, and he also sings with great power and fulness. If we are not deceived, this gentleman will undoubtedly be the legitimate successor of Mr Sims Reeves, and our only hope is that he may win as many laurels as that eminent vocalist has done."

MR AND MRS GERMAN REED.

At the period when a general re-assemblage of holiday-making friends restores familiar faces to our London thoroughfares, the return of those associated with Mr and Mrs German Reed's ever pleasant entertainment at St. George's Hall, Langham Place, has a timely significance. We are reminded of an agreeable mode of turning the lengthening evenings to cheerful account, and of the revival of one of those popular forms of metropolitan amusement always recommended by the cleverness of the company taking part in the varied programme, and the refinement of the humorous delineations in which they display their mimetic and musical talents. The new season, which commenced on Monday evening, was not marked by the production of any novelty, but the repetition of those lyrical sketches affording so much enjoyment to the public before the commencement of what has proved a prosperous provincial tour, furnished a manifestly acceptable entertainment. *One Hundred Pounds Reward* and *Back from India* have well preserved their early popularity, and Mr Corney Grain's highly diverting description of *Our Calico Ball* has lost nothing of its original freshness. This accomplished illustrator of the ever-changing phases of modern society was greeted with the warmest welcome, and Miss Edith Brandon, Miss Lucy Williams, Mr Alfred Bishop, and Mr Alfred Reed were respectively the recipients of cordial congratulations. The morning performances are continued, as usual, every Thursday.

MORNING—BY THE SEA.*

The sun is bright upon the sea,
And o'er the blue and gleaming ways
The breeze comes soft to you and me,
Like whispers out of yesterdays.
Love brought us here!
Yea, sweet, by him we have been led,
So rest here, and be comforted,
Love brought us here!
Me seems the place is known to me,
Somewhere in dreamland's misty ways;
I saw it all, the sky, the sea,
And you, dear, all in yesterdays.
Love brought us here!
And gives us life for old dreams dead;
Life seems an old dream perfected.
Love brought us here!
The tracks of sunlight on the sea
Are like the sweet and smiling ways,
By which Love leadeth you and me
Both now, and for all future days.
Love brought us here!
What pain need be remembered,
For pain, lo! here is joy instead.
Love brought us here!

* Copyright.

VARIATIONS IN TEXTS.

(To the Editor of the "Musical World.")

MY DEAR EDITOR,—A journal like the *Musical World* cannot become more useful to the art it embodies than by clearing up doubts respecting eminent musical people or musical works of real worth. Will you, therefore, either personally or through some reader of the *Musical World*, endeavour to obtain reliable information on the following matters:—

1. What was the so-called "Canticle to the Virgin," by Stradella, which the Countess Potocka sang for the dying Chopin? Could it have been that very beautiful song in C minor, to be found in Lonsdale's "Gemme d'Antichita," No. 32, to which these words are adapted—



2. Why was the English edition of Chopin's Concerto in F minor dedicated to a Mrs Anderson, of whom Chopin in all probability never heard, whereas it is a matter of history that that beautiful work was dedicated by Chopin himself to his intimate friend and admirer, Countess Potocka?

3. What authority is there for the following alteration in bar 40 of the recent English edition of the Fugue in E minor, by Mendelssohn, from Addison's original edition:—



to that given lately by Mr Hallé, and published by Chappell:—



It appears to me that the entrance of the reversed theme on an unprepared 7th is very fine, and that the old bass—



has far more variety than the following, of which Handel would have said, "Now B is trumps, now E is trumps, and now B is trumps again!"—



I would, as a 4th query, ask you about the authority for sundry modern alterations in the first Improvviso of Chopin, in A flat, but I hesitate to trespass further. You have, I think, on your staff, some who knew both Mendelssohn and Chopin well; the number of such privileged people is daily diminishing, therefore, good Editor, pray speak and let all others hold their peace.—I remain,

AN ADMIRER OF BOTH THE

GREAT FELIX AND THE GIFTED FREDERIC.

[Our columns are open to any contributions on so interesting a theme.—D. B.]

DRESDEN.—Herr Kretschmer's opera, *Die Folkunger*, was performed recently for the first time in the new Theatre Royal. It was as well received as ever, and will evidently become a stock piece.

JOHN HULLAH.

(Report, for the year 1878, by John Hullah, Esq., LL.D., Inspector of Music, on the Examination in Music of the Students of Training Colleges in Great Britain.)

My Lords,—The year by year improvement in practical musical skill and theoretical knowledge of the students in training colleges has shown itself none the less clearly in the examinations of the past than of any preceding year. This improvement is attributable to a variety of causes. Fewer students now enter the colleges without any musical preparation; the subject is every year felt by them to be of increasing importance; closer acquaintance with it has engendered increased love for it. To these must be added the all but universal substitution of good methods of teaching for bad; the changes, almost always for the better, among the teachers themselves; and the increased skill naturally resulting from increased experience even among the most skilful of these; and to these again the growing conviction among college authorities that music is an educational subject, one in which every student can, with fair opportunities, attain a fair amount of proficiency, and in the attainment of which proficiency it will be found that his judgment, his memory, his quickness of perception have been largely benefited. The talk, once all but universal in training colleges, about music "as a relief to graver and more important studies" is now, and, indeed, has long been, a thing of the past. Every subject is no doubt a "relief" to every other; not because it is of necessity inferior in its aims or in its processes, but because variety of occupation of itself serves some of the best purposes of rest.

While congratulating ourselves on the operation for good of these various causes, we must guard ourselves against looking upon the results of them as satisfactory. Fewer students have, no doubt, entered the training colleges without any musical preparation, but this preparation is commonly found to be very slight. Why should any students enter altogether unprepared in a subject admitted to be of such importance, and in which any one, who begins early enough, may be prepared with a very moderate amount of time and pains? More may be done for the formation of the ear, the basis of all musical skill and science, in six months, between the ages of six and twelve, than in as many years between the ages of sixteen and twenty-two. The singing of a student who has been taught, however little, as a child is instantly distinguishable from that of one who knew nothing of the subject when he entered his training college. The quickness of ear, tested in the recognition of musical sounds played or sung, and the familiarity with musical characters, shown in readiness in reading from them, admit of no comparison. The former reads notes as a scholar reads words, fluently, easily, having always his eye ahead of his voice; the latter timidly, hesitatingly, and one at a time. If the former make a mistake, he can correct it instantly, or, better still, ignore it and go on as if it had not been made; if he loses his place he can readily find it again; while the latter, in either case, generally comes helplessly and hopelessly to a full stop. Moreover, a truth has latterly been dawning upon me, for the confirmation of which more experience is perhaps as yet needed, but which I so far believe to be a truth, and even one of universal application. The young men and women in the training schools, probably all others, who have indifferent voices—I find none who have "no voice"—are simply those who have never sung as children. Whenever I have questioned a student, whatever the quality of his voice, in regard to this statement, the answer has always been confirmatory of this statement. The student with an indifferent voice, too often an indifferent ear also, is found never to have sung as a child. The student with a good voice and a good ear has invariably had some instruction or practice at school, sung in a choir, or been taught by one or other of his parents. "Father began to teach us all to sing as soon as, almost before, we could speak," said an unusually accomplished female student to me last year. If only fathers or mothers with the slightest musical knowledge or skill would, for a few minutes every day, apply either to the cultivation of the musical ears of their children, what a musical people we should be in a few years time!

A bad quality of voice is not only a personal misfortune, as obvious in speech as in song, but it is often, I find, confounded by unlearned hearers with false intonation. Forty years ago, when I began the work to which my life has since been devoted, false intonation was certainly the rule. I have known a new class of adults sink a fourth in the course of a simple exercise of sixteen bars; i.e., begin on C (Do) and end on G (Sol), having taken every sound a little falsely in reference to the sound before it. By no contrivance, I believe, could such a result as this be attained now. The national ear, even among those who do not study music, has improved, and, as a fact, those who sing "out of tune" are now a very small minority, at least among those who come before me. Nor are voices of disagreeable quality anything like so numerous as they were. Much may be done for the improve-

ment of the least agreeable and feeblest of voices. The training college student may, at any rate, take to himself this consolation, that it is not at all certain that the student with the best voice will prove the best musical instructor. Rather, perhaps, the contrary. A strong and penetrating voice may be an advantage to the teacher of singing *by ear*; but as this race will inevitably become extinct whenever your Lordships are enabled to introduce competent musical inspection into elementary schools, their procedures need not seriously affect us. For the teacher of singing *by note*, a strong and penetrating voice is a possession likely to tempt him to correct the errors of his pupils by the exercise of it, instead of making them use their minds in correcting them for themselves. I have, I think, in a former communication to your Lordships, made an observation which I will venture to repeat—that the less the class-teacher of singing uses his own voice (save, of course, in explanations *said*, not sung) the better for his pupils.

I am often asked about the distribution of (so-called) "natural" voice power in Great Britain—in what county, or counties, are the best voices commonly found. The question is one somewhat difficult, at least for me, to answer; because none of the training schools are exclusively, nor, indeed, are many of them at all, supplied with students from their own districts. At Carnarvon, for instance, less than half of the students are Welsh. Even as far north as Durham I find not a few Londoners; while the London colleges attract students from every part of England, Wales, and even Ireland and Scotland. The York (male) and Warrington (female) training schools are, however, filled for the most part with West Riding and Lancashire students, the Bangor (male) and Swansea (female) with Welsh, and the Truro (female) with Cornish. These without exception present bodies of voices which for quality and force I do not commonly find equalled elsewhere. In musical sentiment and aptitude the Celtic race would seem to surpass every other in Great Britain. There may be many causes for this, but the first and chiefest is that the musical powers of our Celtic contemporaries are the outcome of ages of musical culture; for where this has been wanting, even among them, as in the Western Highlands of Scotland, the inhabitants are among those exceptions which prove, if not always the truth, the existence of a rule.

Some of the apparent superiority in voice of the York students, not of this or that, but of every year, is possibly due to the proportions and arrangement of the room in which I hear them. This I find to be 50 feet long, 25 feet wide, and 25 feet high, proportions from which good results might have been expected. With the exception of a small organ and a stove, it is without fixtures of any kind. The students stand to sing, from movable desks; as many as five or six sometimes reading from one book, quite possible with a little mutual concession among the readers. This arrangement is, for singing practice, incomparably superior to that of fixed desks and seats. It admits of any grouping of voices at a moment's notice, and enables the teacher to move about among his pupils and ascertain what individuals are doing. The standing position is, I need not say, far more favourable than the sitting to the production of the voice.

Musical progress in training schools has shown of late no more encouraging symptom than the increase in quantity and improvement of instrumental practice. The deplorable condition of this—the paucity and wretchedness of the instruments, the few or no facilities for the development or even maintenance of such power as students may have had on their entry—these were all described in the first report which I had the honour to address to your Lordships in 1872. In all these matters considerable improvements have been brought about. Every college is now furnished with one or two, some with several, pianofortes. The private chapels of Exeter, Lincoln, and Liverpool have recently been furnished with new and beautiful organs of two manuals, and with complete pedal-boards. To these instruments the students have in every college (one only excepted) free access, of course under proper regulations. In Edinburgh (Church of Scotland) systematic teaching, of which I have repeatedly spoken in terms of high praise, is still carried on by Mr. Mackenzie; an example more recently followed at Glasgow and Aberdeen under the care of Dr. Peace and Mr. Parker. At many of the English and Welsh colleges all students have opportunities afforded them for practice, and even instruction on the organ, harmonium, or pianoforte. At Westminster as many as thirty-five students are "instrumentalists." The results of all this were unprecedentedly shown during my examinations last year. In almost every college two, three, or more students accompanied their fellows in the songs they sang to me, and in not a few instances they even accompanied themselves—of course with every variety of correctness and facility. But the difference to the school teacher between ever so little instrumental skill and none is simply infinite.

Nor does my record of instrumental progress end here. In my

report of last year, I called attention, and at some length, to the band, chiefly of stringed instruments, which had been formed or revived at Cheltenham (Male) Training College. On my visit last year I found that this band had been considerably augmented; that the interest in it of hearers no less than performers had considerably increased, and that its invigorating effect on the musical atmosphere, both of the male and the female departments, had been the subject of universal congratulation. A similar band has been formed in the British and Foreign Training College, Borough Road, by the musical instructor, Mr. Barkby, himself a skilful performer on the violin. I have reason to believe that on the occasion of my next visits I shall find this example has been followed at more than one other training college, female as well as male. The recent increase in the number of female practitioners on the violin is one of the most encouraging musical signs of our time.

(To be continued.)

PINAFORE AT THE OLYMPIC.

Although *H.M.S. Pinafore*, under the direction of the Comedy-Opera Company, is not to be here considered a mere training ship for the homeless vocalists of the metropolis, a fair opportunity is occasionally offered those possessing the necessary qualifications to enter the service. Miss Petrelli, a young songstress of much promise, has been recently afforded the chance of making her *début* as Josephine under most favourable circumstances, and on Saturday evening Madame Pauline Rita, after an absence of nearly four years from the stage, made her first appearance as the representative of the same character. The vocal accomplishments of Madame Rita have been tested by many more exacting parts than that of the captain's daughter, but it is gratifying to note that the musician's skill and executive power, so effectively displayed on previous occasions, remain as conspicuously manifest as ever, and that no trace is visible of that illness which compelled a temporary retirement from the profession. It is intended that Madame Rita should play in three out of the seven weekly performances at this theatre, and that the other representations should be alternately associated with Miss Petrelli and Miss Kate Sullivan. Sir Joseph Porter is now embodied by Mr. Fleming Norton, long known as a popular "entertainer," and on Saturday evening Mr. Mudie, a young tenor with an agreeable voice, took the place of Mr. Percy Blandford as Ralph Rackstraw.

A BRITISH BALLAD.

(Inspired by a recent Correspondence.)

I cannot sing the old songs,
Although you get them cheap;
Pathetic, tender, bold songs—
O yes, we have a heap.
But if you watch the little birds
As I have done, you'll see
Their aim is not to give their words,
But touch their upper C.
So bring me strains from other lands,
In tongues that no one understands!
You say, "Then try the new songs;
They're elegant, indeed.
Why not select a few songs?"
Pooh! Songs ain't meant to read!
You talk of "tears," and never weep,
But sweetly smile instead;
And when you have to whisper "sleep,"
You shout to wake the dead.
So give us still, from foreign lands,
The songs that no one understands!

Punch.

VIENNA.—The Baroness Marie von Pernstein, whose maiden name was de Fontelive-Vergne, died recently aged thirty-eight. Some years ago she belonged to the company of the Carltheater, and afterwards married,morganatically, the Prince of Thurn and Taxis.

COPENHAGEN.—The concerts given at Tivoli by Madame Trebelli, supported by Madlle Enequist, Herr Behrens, MM. Valcheri, Jaquinot, and Mr. Cowen, have attracted large audiences, three thousand persons, or upwards, being present every evening.—The first novelty at the Theatre Royal, which has just been re-opened for the season, will be *Rigoletto*, never before performed here. *Lecocq's Petit Duc* is in preparation at the Casino Theatre, and *Fleur de Thé* will be revived at the Folk's Theatre.

PROFESSOR MACFARREN TO THE ROYAL ACADEMY STUDENTS.

Professor Macfarren delivered on Saturday, at the institution in Tenterden Street, Hanover Square, his annual address to the students of the Royal Academy of Music, to inaugurate the new academic year. Professor Macfarren, who was warmly received, after alluding to the sympathy which existed between the pupils and the teachers, which arose from their common pursuit of one beautiful object, and to the advantages of the annual examinations, said some disappointment arose at their not always proving favourable. He, however, urged them not to be discouraged at not obtaining the prize for which they had competed, pointing out that greater confidence, better health, or some accident might enable a pupil to appear to better advantage at one moment than at another, and that the decision had to be arrived at at the moment of the examination. The prize was really in the result of the work done, and not in the symbol which was publicly presented; and, besides, it was their duty to try and improve the talents with which they had been endowed. It was of great consequence that they should give consideration to the study of subjects outside technical music, and, to begin, that they should study some language. Let it be our own beautiful English language or either of the living languages in which musicians had so often written—so many compositions were set to Italian, German, or French words. It was, besides, necessary that they should exercise their mental powers. He, however, especially urged on them the great importance of studying the sense, the construction, and, above all, the pronunciation of English. The staple of an English singer's requirements was the performance of English oratorio and English singing; if the world wanted to hear music with foreign words, they would insist on hearing it sung by foreigners. In drawing attention to the operatic class and its utility, he expressed a belief that the time might come when an opera in English would give scope for displaying the talent now being developed at the Academy. In conclusion, he wished them success in their studies and in their subsequent careers.

FOR THEE ALONE! *

(For Music.)

I've sought ambition's glitt'ring height,
And found but little there,
Save one brief hour of frail delight
That vanish'd into air!
I fought for glory on the field,
And near'd the vale of death,
To find the only prize 'twould yield
Was but a passing breath!

Once more I tread my native land,
My dreams of greatness gone,
I come to crave thy fairy hand
And live for thee alone!
For thee alone, for thee alone,
My love! for thee alone!

I care not now for wealth or fame,
Or ought that mortals prize,
While I've a pure, untarnish'd name
That Slander's tongue defies!
Then, darling, share that name with me
And give me thy pure heart;
While I resign the world for thee,
And never more we'll part!

Once more I tread my native land, &c.

* Copyright.

LEWIS NOVERA.

BALTIMORE (U.S.).—A new comic opera, *The Electric Light*, has been drawing good houses. The composer is W. Furst, whose name appears suspiciously German; Messrs W. B. Hazelton and Edward Spencer have supplied the libretto.

The Moore Memorial Window in Bromham Church, Wiltshire, where the poet is buried with his wife and three children, was unveiled on Saturday the 13th ult. by Mrs S. C. Hall, one of Moore's oldest friends. The window has been erected by subscription.

D. T. ATHWART FESTIVALS.

Having reached a point midway between the Musical Festivals of Birmingham and Hereford and that of Bristol, which will conclude the series for the year, it may be well to direct attention once more to the remarkable unanimity with which managers refrain from encouraging English music. At Birmingham, while the Frenchman, M. Saint-Saëns, and the German, Herr Max Bruch, enjoyed the full advantage of splendid executive resources and unexampled publicity, native talent was just recognized in the persons of two local composers, who were permitted, for local reasons, to creep within the limits of the programme, apparently on condition that they made themselves as small, and gave as little trouble, as possible. Hereford showed somewhat more respect for English art by the performance of Purcell's *Te Deum* and Sullivan's *Light of the World*; yet even there no steps were taken to stimulate the creative faculty of our musicians; while in the programme to be carried out at Bristol next month there is not, apart from a song or two, a single work representative of England. It is impossible not to be struck by these facts, since they may hardly be looked upon as the result of accident. In some former years, truly, disregard of English music has not been so complete, but the Festivals of the past differ from those of 1879 only in degree. The rule in all places and at all times is to take little notice of native composers. For this there are reasons somewhere, and several readily suggest themselves as adequate. But in all likelihood the result flows from a combination of causes, one of which is most decidedly a traditional idea that, though an Englishman may compose music, the outcome of his labours must be comparatively of little worth. It would be absurd to say that for this accepted article of British belief there is no ground whatever. All such received notions are based upon a large aggregate of individual experience, and, though their tendency be to exaggeration, it is safe to assume that underneath them lies a substratum of truth. In the present case the comparative inferiority of English achievement in the domain of music explains the popular sentiment, but this is no reason why the presumably enlightened men who direct our Festivals should proceed upon the assumption that that inferiority must always continue. Nay, the very existence of the sentiment, and the fact that the past in some measure justifies it, should make every English amateur eager to remove a blot upon his country's artistic repute. Instead of this, we have grown so accustomed to the stain as to have lost all shame, and, not being able to overlook them quite, we treat our composers with a contemptuous toleration which virtually condemns them unheard.

It may be said that we possess no composers who can, with any fairness, be preferred before those of other nations, and that our true policy is to encourage the best examples of art without reference to their origin. Leaving the assertion to be dealt with presently, we will say of the argument as to policy, that, like all sound general principles, it can be pushed too far. Granting, as we must, that the idea of nationality in art should never be permitted to stand in the way of a larger culture, it yet deserves consideration as far as that limit allows, and even at some sacrifice. Are we to put off the robe of the patriot on entering the temple of music? If so, we make a law for ourselves which the foreigners whom we so admire and patronize would flout with derision. The great German masters have been of all men most German, and the greatest now living has devoted his career to the establishment of that which he conceives to be an exclusively German art. Cannot we pay these men, and others like them, the sincere flattery of imitation, and show ourselves equally jealous for national repute? Apparently not; for when it is said that native talent should be encouraged, the cry goes up that art is of no country, and M. Saint-Saëns or Herr Max Bruch is sent for. As to the question whether we have any composers worth encouraging, we venture to assume an affirmative answer from every impartial observer. Names need not be mentioned, since they readily suggest themselves, and it is more to the purpose to insist upon the extreme probability that, under better conditions, men now obscure would come to the front. No imaginable repression could be more severe than that which now denies opportunity to an aspiring, albeit unknown, English musician. He starts in life with high aims, but, like Tamino, in *Die Zauberflöte*, is met at every gate of entrance with a stern denial. Publishers tell him that there is no market for any music by an obscure composer who cannot persuade a popular artist to accept a "royalty;" while for music of a high class there is no market at all. Should he write an oratorio—even a good one—with what hope could he send it to Exeter Hall, where not even the beauty of Sterndale Bennett's *Woman of Samaria* has met with acknowledgment? Would the directors of the Philharmonic Society look twice at his symphony; or the managers of the humblest choral association glance beyond the title-page of his cantata? As for the festivals, they must seem to him as far off as did Paradise to the Peri when first she learned the hard conditions of entrance; and

as all the time it is necessary to live, our capable musician probably ends by settling down as a writer of trashy—that is, saleable—songs, or trashier pieces for the pianoforte. As long as this is a common experience we cannot expect to produce composers. The gardener who leaves his tender plants out in the frosty air has no right to look for flowers, or to grumble at their absence. But how may the reproach be taken away from us? Musical societies which just contrive to live from hand to mouth can do little, and in the absence of any association devoted to the object of encouraging creative talent, we are driven back upon the festivals, most of which can render aid under conditions peculiarly favourable. To these, whether managers like it or not, the public will look for augmenting help. The power is there, since there are the necessary executive resources, an audience, so to speak, ready made, publicity of the widest, and independence as regards immediate pecuniary results. Thus endowed, the managers bear a responsibility which cannot be evaded by the plea that festivals exist primarily to promote charity. In the public consciousness they exist for nothing of the kind.

Perhaps it will be said that our festivals have actually achieved a great deal by way of encouraging English composers. To this we give a ready assent, but very much more has been possible; indeed, save for the all-important bringing of musician and public together, festival help is of a questionable kind. We will not say that a composer whose work is accepted, at Birmingham for instance, and he who receives his manuscript back again, are equally to be pitied; but the first undoubtedly stands in much the same position as a Siamese courtier after the Royal gift of a white elephant. In all likelihood he is a poor man, unable to spare either money or time. Festival directors, however, cannot conceive the object of their choice as wanting anything more. They may give him a trifling honorarium, about sufficient to discharge his hotel bill, and if he runs in debt to his copyist, neglects his lessons to attend rehearsals, and spends his last sovereign in railway fares, let him find compensation in what is, for the time, a profitless distinction. Under conditions like these, it is probable that many a composer shrinks from the sacrifice involved in obtaining festival patronage. But why should such a state of things exist? Why should not the creative musician be treated, at least, on equal terms with him who simply executes? Nothing more absurd can be imagined than the fact that a composer sustains a heavy loss of money and time through the performance of music which enables a fashionable artist to earn a hundred pounds in a few minutes. Let our amateurs, especially those who have influence in festival towns, contemplate this amazing phenomenon, and then ask themselves not only whether it is fair and right, but whether it does not spring from the grossest Philistinism—whether its origin be not a feeling that what is performed matters little so long as it serves to introduce popular artists. We trust soon to witness the beginning of a change in this matter, and to observe a growing appreciation among festival managers of their plain duty, which can only be discharged in full when on every occasion native talent is not only brought forward but generously rewarded.—D. T.

NEW WORKS BY ENGLISH COMPOSERS.

(To the Editor of the "Daily Telegraph.")

SIR,—I have perused with great interest your leading article in Saturday's *Daily Telegraph*, complaining that no new works by English composers are performed at any of the English musical festivals.

I will not enter into the question, although an important one, how far the *entrepreneurs* are to blame. In most instances their duty, whether acting on behalf of charities or institutions, is to obtain a good pecuniary result, and it is a well-known fact that new works, apart from their merits, as a rule do not draw, while the old-established standard works, *The Messiah*, *Elijah*, *Creation*, &c., are certain to bring crowded audiences; but as the question is now so much mooted in the press, I would venture to ask if the press itself is not in a great measure responsible for the neglect of native talent? I have organized, on my own responsibility, without guarantee, &c., an annual musical festival at Brighton, and during the last nine years the following works by English composers have been written expressly for me, performed for the first time at my festival, and conducted by the composers themselves: Mr F. Cowen's oratorio, *The Deluge*, his incidental music to *The Maid of Orleans*; Mr J. Francis Barnett's oratorio, *The Good Shepherd*; Mr F. Clay's cantata, *Lalla Rookh*; Miss Virginia Gabriel's cantata, *Evangeline*, two overtures by Mr Walter Macfarren, overture by Mr G. A. Osborne, overture by Mr Thomas Wingham, Mr Gadsby's cantata, *The Lord of the Isles*, Suite by Mr Alfred Cellier, *Airs de Danse* by Mr Lindsay Sloper, &c. Besides these new works (written expressly for me) I have also given the following by English

composers: Mr Arthur Sullivan's *Light of the World* (twice), *Prodigal Son*, *Incidental Music to the Tempest and Merchant of Venice*; Symphony in E, Overture *Un Ballo*, Mr J. Francis Barnett's *Ancient Mariner* and *Lay of the Last Minstrel*; Mr G. Macfarren's oratorio, *St John the Baptist*; M^{me} Sainton-Dolby's *Legend of St Dorothea*; Sir W. Sterndale Bennett's *May Queen*; a (No. 5) pianoforte concerto by Mr W. Shakespeare, &c. Now, which of the metropolitan journals—*The Daily Telegraph* and a few others excepted—have even mentioned this fact, leaving alone any criticism on the works produced? Is it any encouragement to an English composer to give up his time and labour in the production of new works if the Press does not take the slightest notice of his efforts?

I have also constantly read the remark that no town has given Sir W. Sterndale Bennett's *Woman of Samaria* since its first production in Birmingham. Now, Sir, I gave this beautiful work at my festival in 1873, and its great and lamented composer came himself to Brighton to conduct it, and I may here incidentally mention that this occasion was his last appearance in public; and yet which of the London journals spoke of that event? Under these circumstances, is it entirely the fault of *entrepreneurs* that native talent is not encouraged in England as is the case in other countries?—I am, Sir, yours obediently, W. KUHN.

Brighton, Sept. 30.

WAIFS.

M. Faure is at Luchon, Basses-Pyrénées.

Aida has been well received in Montevideo.

Sivori has been playing at concerts in Dieppe.

Sig. Schira is busy on a new opera, *L'Indiana*.

Sig. Masini left Milan on the 27th ult. for St Petersburg.

Le comble de la persuasion: Réconcilier des œufs brouillés.

M^{lle} Angeri is engaged for January and February in Madrid.

The new Venice Theatre, Trieste, opened with Verdi's *Forza del Destino*.

Sig. Bottesini has scored a success with his *Ero e Leandro* at Buenos Ayres.

M^{lle} Tagliani, of the Royal Operahouse, Berlin, is rather seriously ill in Franzensbad.

Herr Raff has completed his ninth symphony. It is entitled *Im Sommer* (In Summer).

Sir Michael Costa was recently in Vienna, whence he intended proceeding to Berlin.

Suppe's *Boccaccio* has proved a hit at the Friedrich-Wilhelmstädtisches Theater, Berlin.

M. Léo Delibes' ballet of *Sylvia* will probably be performed at the Theatre Royal, Hanover.

The Teatro Nazionale, Florence, will open for opera with Auber's *Diamants de la Couronne*.

Mr W. Dorrell, after passing the summer at his residence in Sussex, has returned to town.

The bust of the late Sig. Fioravanti has been placed in the Cimiterio Monumentale, Milano.

Herr Fricke, of the Royal Operahouse, Berlin, has been appointed a Royal Prussian Chamber-Singer.

Mr Alfred Cellier has made arrangements to visit Boston (U.S.) and produce one of his operas there.

Herr Theodor Wachtel will "star" this winter through Germany, beginning in November at Düsseldorf.

Herr Ed. Strauss, with his band, from Vienna, has been giving concerts in the Hansa Hall, Hamburg.

Miss Francesca I. Ferrari, who has been making a tour in the Rhine provinces, is back again in London.

The yearly subscription of Associate Members of the Cecilia Society, Boston (U.S.), has been increased.

The novelty this season at the High School of Music, Berlin, is to be a "completely new" oratorio by Handel.

Herr Ignaz Kugel, of Vienna, is *impresario* of the concert-tour of Herren Joachim and Brahms in Transylvania.

Dr Carl Niese, of Dresden, has been commissioned by Sig. Ricordi to make a German version of Boito's *Mefistofele*.

M^{lle} Eugénie Coulon, the accomplished pianist, has returned from a tour in France, Germany, and Switzerland.

Herr Goldmark is in Bologna, superintending the production of his *Königin von Saba* at the Teatro Comunale there.

The centenary of the Grand-Ducal Theatre, Mannheim, will be celebrated in that town on the 7th, 8th, and 9th inst.

Could Edison only find some means of utilising "The Light of other Days," it would be all up with the gas companies.

The San Carlo, Naples, has been adjudged, with an augmented subsidy, to Signori d'Ormeville and Salis for five years.

Peter Arnold Heise, the popular Danish composer, has died, after a long illness, at Copenhagen. He was only in his fiftieth year.

The choral scenes from *Idomeneo* and A. Rubinstein's *Verlorenes Paradies* will be performed at the Silesian Musical Festival next year.

Herren A. Grünfeld (pianist), Hermann Franke (violinist), and H. Grünfeld (violinist), intend giving a series of concerts in Berlin.

A grand Musical Festival took place in August at Toledo (Ohio, U.S.), and among the soloists was Herr Remenyi, the Hungarian violinist.

The two female characters in Hofmann's *Aennchen von Tharau* will be sustained at the Imperial Operahouse, Vienna, by Mdme Ehn and Mdle Bianchi.

Miss Catherine Penna, the accomplished young vocalist, who has been paying a round of visits in the counties of Surrey and Sussex, has returned to town.

None of the compositions sent in this year for the Belgian Grand Prix de Rome being considered up to the requisite standard, no first prize has been awarded.

M. Halanzier, ex-manager of the Paris Grand Opera, goes to Russia for the purpose of re-organising the Imperial Theatres in St Petersburg and Moscow.

M. Emile Sauret, not having heard for several years of his first wife, the pianist, Teresa Carreno, has married again, and intends settling permanently in Berlin.

The Teatro Real, Madrid, opens for the Italian season on the 6th inst. with *Les Huguenots*, sung by Mdmes de Reszke, Scalchi, Señor Gayarre, and Signor Medini.

Mr Frederick Cliffe played Mendelssohn's concerto in G minor at Messrs Gatti's promenade concert on Wednesday evening, and met with deserved success and a "call."

The violinists, Herr Hagemeyer, of Stockholm, and Herr Nicking, of Berlin, have been appointed members of the band at the Royal Operahouse in the last-named capital.

Mad. Ristori, with a company of her own, commences an engagement on the 5th inst. at Copenhagen. She will afterwards visit Stockholm, Christians, Berlin, and Vienna.

Mr Carlyle has lost his younger brother, Dr Carlyle, who assisted largely in collecting the materials for the *History of Frederick the Great*, and was himself a translator of Dante.

The rehearsals of A. Rubinstein's *Nero* have commenced in Hamburg, and the first performance, conducted by the composer himself, will take place about the middle of November.

Herr Tezloff, the new stage-manager for opera at the Theatre Royal, Dresden, will, on the 1st November, inaugurate his appointment by putting in rehearsal Goldmark's *Königin von Saba*.

Mdme Cave-Ashton is fulfilling her operatic engagements in the provinces. She sings this evening at Birmingham; next week at Huddersfield; and is announced to appear in London, on the 18th inst., at the Standard Theatre, with the "Blanche Cole Opera Company."

THE CHOIR BENEVOLENT FUND.—The annual meeting in aid of the Benevolent Choir Fund was held at Bath Abbey, on Tuesday, Sept. 30, under the patronage of the Queen and Royal Family and an influential number of the members of the Established Church, both lay and clerical, from the Archbishop of Canterbury downwards. The choir was made up of voices selected from singers belonging to Her Majesty's Chapel Royal, St Paul's Cathedral, Westminster Abbey, the cathedrals of Bristol, Gloucester, Hereford, and Lichfield, Eton College, and St George's Chapel, Windsor. The ordinary cathedral service, preceded by the National Anthem, was gone through in excellent style. The organists were Messrs C. W. Lavington, of Wells Cathedral, J. K. Pyne, Manchester Cathedral, and G. Riseley, Bristol Cathedral. The Mayor and Corporation were present, and the congregation numbered nearly 1,800. The sermon was preached by the Rev. H. White, of the Chapel Royal, Savoy. A concert was given by the members of the various choirs in the evening.

"Piano" is hardly the correct scientific definition of the wheeled species of street organ which makes musical not only our remote suburbs, but the busiest centres of town traffic. The powerful and intricate variations on the several airs which are fondly associated with the edifying liveliness of the comic singer, are plainly audible at a distance of two hundred and fifty yards, to say the least; and this measurement fairly represents an average frontage of twenty-five houses. In all, then, supposing both sides of a quiet street in

Bow or Brompton, Brixton or Barnsbury, Bayswater, Bermondsey or Belsize Park, to be built upon, the judicious organist who "pitches" somewhere about midway up or down the chosen thoroughfare may very well count on an audience of one hundred households. If there should happen to be a public-house at the corner, the piano-organ will be in operation until ten or fifteen minutes after closing time—that is to say, until about a quarter to one in the morning, for the accommodation of ejected revellers. We would not unduly restrict the pleasures of the poor; and, if he would keep among them we could concede a qualified toleration to the organ-grinder. But the indulgence ought surely to be met half-way.

BADEN.—Speaking of Miss Minnie Hauk a local paper recently said:—"In the evening an audience, as brilliant as it was numerous, assembled in the New Rooms to be present at a concert given by Minnie Hauk in conjunction with Herr Heermann, the *Concertmeister*, and Professor Heymann, of Frankfurt. The concert was honoured by the presence of the Princess Elizabeth of Baden, the Prince and Princess of Fürstenberg, and Prince Solms; among the audience were remarked, also, Prince Gortschakoff, Imperial Russian Chancellor, and nearly all the diplomatists stopping here. In a word, the audience was exceedingly select, the high aristocracy being strongly represented in it. The distinguished artistic triad of H's (Hauk, Heermann, and Heymann) "were liberally rewarded with well-merited applause, the lion's share, however, falling to Minnie Hauk, who lately achieved once more such great triumphs in London, and has now gathered fresh laurels here. But Heermann is a violin virtuoso, and Heymann a pianist of the first class; both delighted the audience by their masterly playing, so that the concert was unusually successful, and well deserves a place in the annals of our festival week."

Advertisements.

THE VOICE AND SINGING.

BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING. Price 12s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"The remarkable qualities of this book are the author's freedom from conventional trammels, the strong sense of his opinions, and the novelty yet evident soundness of his precepts; his work has consequently come into general use as a manual of vocal instruction."—*Daily News*.

VOCAL EXERCISES COMPOSED BY FRANK MORI.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

N.B.—These Vocal Exercises, as taught by the late FRANK MORI, are invaluable both to Students and Professors.

New Edition of "LE PETIT SOLFÈGE"

LE PETIT SOLFÈGE. Vingt Solfèges pour Voix de Mezzo-Soprano. Par Jos. CURCI. Price 6s. London: DUNCAN DAVISON & Co., 244, Regent Street.

"This work for educational purposes will be found of inestimable value, since it is one of the very few which confines itself to the cultivation of the middle of the voice; and whilst the phrases are admirably adapted to develop the breathing powers and volume of the voice, the melodies are so exquisitely harmonized that they must prove of great benefit in the improvement of the taste and ear of a student in singing."—*Pictorial World*.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE.

By T. A. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Mdle Ailwa Valleria, Miss Lucy Franklyn, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & Co. (late JULLIEN), 5, Vigo Street; and of the Author, at his Residence, 86, Wimpole Street.

DR STOLBERG'S VOICE LOZENGE.

For invigorating and enriching the voice, and removing affections of the throat.

DR STOLBERG'S VOICE LOZENGE is universally acknowledged to be the most valuable remedy for sore throat, hoarseness and relaxed throat. It should always be taken before singing or reciting, as it strengthens the vocal organs. It is most extensively prescribed by the faculty for the throat and voice. Dr Lewis, of Basingstoke, says he finds them most efficacious, and in Dr Copland's Dictionary of Practical Medicine (Longman & Co.), they are strongly recommended at pages 872 and 1492. They are used by all the greatest vocalists and orators in Europe, and have been established over a quarter of a century. Testimonials from Patti, Grisi, Lablache, Santley, &c. Sold in boxes, 1s. 1d. and 2s. 9d., by all Chemists throughout the United Kingdom and the Colonies.

THE ROYAL OPERATIC ALBUMS.

THE PRIMA DONNA'S ALBUM.

THE CONTRALTO ALBUM.

THE TENOR ALBUM.

THE BARITONE ALBUM.

Each of the above Albums contains from 40 to 50 celebrated songs, forming the most complete repertoire of Operatic music ever published.

All have English and Italian words, and are in the original keys.

PRICE OF EACH ALBUM, 5s. Paper Covers ; 7s. 6d. Cloth, Gilt Edges.

"A more useful publication than these collections of Italian melodies cannot be conceived."—*Athenæum*.

"A capital idea admirably carried out."—*Illustrated Dramatic News*.

PRICE 10s. 6d. CLOTH.

SPOHR'S VIOLIN SCHOOL.

Edited by HENRY HOLMES.

COMPLETE, WITH NUMEROUS EXPLANATORY NOTES, AND MUCH ADDITIONAL TEXT BY THE EDITOR

"Our leading violinists have concurred in the opinion that Mr Holmes' additions have so greatly enhanced the value of Spohr's School that it must become the standard work of all violinists, professional and amateur."—*Illustrated Dramatic News*.

LONDON : BOOSEY & CO., 295, REGENT STREET.
